

The Minnesota Capitol, Official Guide & History
St Paul, 1912

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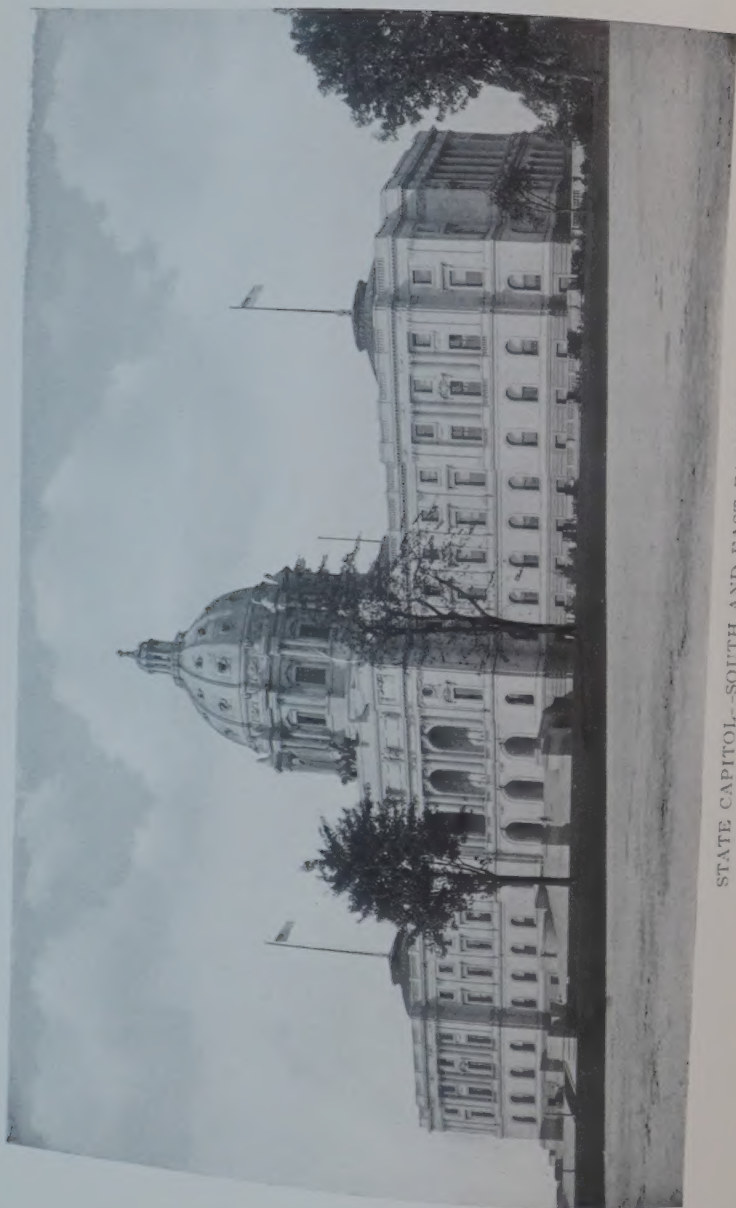
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THE MINNESOTA CAPITOL

OFFICIAL GUIDE
AND HISTORY

By Julie C. Gauthier



STATE CAPITOL--SOUTH AND EAST FACADES
Gus Gilbert, Architect

THE MINNESOTA CAPITOL OFFICIAL GUIDE AND HISTORY

BY

Julie C. Gauthier

Completely
 Illustrated

THIRD
 EDITION

MINNESOTA
 ST. PAUL
 1912

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St. Paul, Minn., to whom all communi-
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orders should be addressed. :: ::

Miss Julie C. Gauthier,
St. Paul, Minn.

New York, April 3, 1907.

Dear Miss Gauthier:--

I have read the manuscript of your "Guide & History" of the Minnesota
State Capitol and believe that it will be of great interest to those visiting
the building.

I cordially recommend it.

Yours very truly,

Wm. H. Johnson
Architect.

State of Minnesota
Executive Department
St. Paul

THIS Official Guide and History by Julie C.
Gauthier is the only work of its kind which
has been compiled under official sanction, and is
recognized as the official History and Guide of the
MINNESOTA STATE CAPITOL.

John H. Johnson
Manager.

Miss Julie C. Gauthier,
St. Paul, Minn.

St. Paul, Minn., April 5, 1907.

Dear Madam:--

I have carefully read the manuscript of your Official Guide and History
of the Minnesota State Capitol, and have also seen most of the illustrations
which you purpose to use in it, all of which meet my approval. I think you have
produced a very satisfactory work, and one that, for some time, we have been de-
sires of furnishing to the public.

For the Board of State Capitol Commissioners.

John H. Johnson
Vice President.

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MR. ARTHURS' PAINTING—"THE THIRD MINNESOTA REGIMENT ENTERING LITTLE ROCK." This painting, upon the wall opposite Mr. Blashfield's picture, is by Stanley M. Arthurs, a young artist who received the benefit of criticisms by Howard Pyle. Mr. Arthurs made studies in and about Little Rock, and with verbal descriptions given him by veterans who were there at the time, became so imbued with the spirit of it all that he gives us a very animated and inspiring scene. Probably for the more picturesque effect the regiment is shown in some disorder, just as they had crossed the Arkansas River upon a pontoon bridge, and consequently they lack that appearance of military precision and discipline for which they were famed.



THE THIRD MINNESOTA REGIMENT ENTERING LITTLE ROCK.
By Stanley M. Arthurs.

Gen. C. C. Andrews is in command of the Third Minnesota, which had been detailed to preserve order in Little Rock, where they remained for six months, during which period a free state government was organized.

MR. MILLET'S PAINTING—"THE TREATY OF TRAVERSE DES SIOUX." To Frank D. Millet was given the subject "The Treaty of Traverse des Sioux," to occupy one end of the reception room,—the ends, by the way, being the choice places, as the



THE GOVERNOR'S RECEPTION ROOM, WEST END.

picture there receives a side light in the daytime; a front light being extremely trying to an oil painting on account of the glare.

Upon a platform in the center of the canvas stand two white men, one of whom shakes hands with an Indian chief; to the left is a group of white men, and upon the other side are sixty or more Indians sitting or standing. The signing of the treaty took place in 1851, and by it the Indians ceded to the government some twenty-four million acres of land in Minnesota, Iowa and South Dakota; in return they were to receive three and a half millions of dollars, and be taught the arts of civilization.

Governor Ramsey stands upon the platform with several medals in his hand, one of which was given to each chief as he signed the treaty and shook hands with the federal agent, United States Commissioner Luke Lea. General Sibley and other well-known early

residents of the state are back of the platform, and to the left is a table at which a chief is sitting, about to sign the treaty.

The entire group is under a canopy of dried leaves and boughs, which is historically correct. The boughs were green when put up three weeks before the signing of the treaty. Mr. Millet, to be accurate and realistic, built a similar one at his home in Worchester-shire, England, and waited three weeks before painting it.

The picture is strong in drawing, and thoroughly pleasing in color. The bright colors of the blankets and headgear of the Indians are in contrast to the sober colors of the white men. Most of the figures are depicted as being in the shade of the canopy, while the sun shines upon those seated towards the front, and upon the Indian teepees in the distance. The artist has centralized attention



THE GOVERNOR'S RECEPTION ROOM, EAST END
upon the standing group by making them the cynosure of all the figures in the picture.

THE FOURTH MINNESOTA REGIMENT ENTERING VICKSBURG. With polished rifles and tidy uniforms, and preceded by a band, the Fourth Minnesota regiment entered Vicksburg under command of General John B. Sanborn, on the afternoon of

July 7, 1863. The hills had been dug up in all directions, and the trees cut or broken by the shells, but the foliage was green and the moment the sound of firing ceased the birds sang merrily and nature began its work of peace. Guided by the court-house which, standing



Copyright 1905 by F. D. Millet

THE TREATY OF TRAVERSE DES SIOUX.

Frank D. Millet

on a bluff, had not only been a landmark for miles around, but had been the target of the artillery for weeks, the troops marched along the Baldwin ferry road to the court-house square, stacked arms for an hour and then marched back to camp. The residents who had stood the long siege came out of their caves and bomb-proofs and with great joy opened their houses and began to live again.

Mr. Millet has chosen the moment that the head of the regiment is passing between lines of entrenchments a couple of miles from the town; General Sanborn, on horseback, is in the lead. Following is Company A, commanded by Captain E. U. Russell. Among the soldiers are Major Thomas P. Wilson, Calvin R. Fix, E. J. Huntington, S. G. Randall, Thomas M. Young, L. J. Lee, J. Goyette and many others whose portraits can be recognized.

Owing to the architecture of the room, and the heavy, gilded carving, Mr. Millet found it expedient to make his foreground figures on a large scale; so he selected as spectators some wounded confederates, a few negroes and a woman with a straw poke bonnet

of the day, and a beautiful cashmere shawl; also a Minnesota soldier laden after the manner of the private, with full haversack, canteen, extra boots, blanket etc. The troops had left their kit in camp, carrying only their rifles and cartridge boxes.

Mr. Millet is a veteran soldier, having been in forty or fifty battles, taken part in naval fights and bayonet scrimmages, ridden in cavalry charges, and marched into seven captured cities with victorious troops, and it is an indication of his gentleness of character that he preferred to represent a peaceful phase of the Civil War.

The drawing and color are firm and clear and impress one with the conscientiousness of the rendering. In fact, one feels on seeing any work by this artist, that he has delved deeply into his subject,



THE FOURTH MINNESOTA REGIMENT ENTERING VICKSBURG
By Frank D. Millet

and that what he gives us is accurate as well as delightful to the senses.

MR. VOLK'S PAINTING—"FATHER HENNEPIN DISCOVERING THE FALLS OF ST. ANTHONY." Mr. Volk has

painted two of the panels in the Governor's reception room. The one which occupies the east end of the room, opposite Mr. Millet's, is entitled "Father Hennepin Discovering the Falls of St. Anthony." Father Hennepin with two companions had been taken prisoner by



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FATHER HENNEPIN DISCOVERING THE FALLS OF ST. ANTHONY.
By Douglas Volk.

Copyright by Douglas Volk

the Sioux Indians near Lake Pepin, but he was so agreeable and helpful that the chiefs allowed him to descend the river for despatches from LaSalle, and it was on his way down that he discovered the falls, where now flourishes the city of Minneapolis.

The missionary priest stands in profile, upholding a rude cross and blessing the falls; his companion, Picard du Gay, kneels in reverence, while the Indians appear interested, but not impressed in a religious sense. To the right of the canvas a squaw approaches with a pack upon her back, which signifies that a portage has just been made around the falls.

The grouping of the picture is artistic, and the color fresh with a good open-air effect.

"THE SECOND MINNESOTA REGIMENT AT MISSION RIDGE." In depicting "The Second Minnesota Regiment at Mission Ridge" Mr. Volk has dealt with a subject at variance with his